

HOLLYWOOD BOWL

SYMPHONIES UNDER THE STARS

AND "POPS" CONCERTS



FORTY-FIFTH SEASON

1966

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9/2	Festival Polynesia!	9	47

#### COMPOSER CONCERTS

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7/12	Beethoven	2	23
8/9	Puccini	6	23
8/27	R & H	8	54

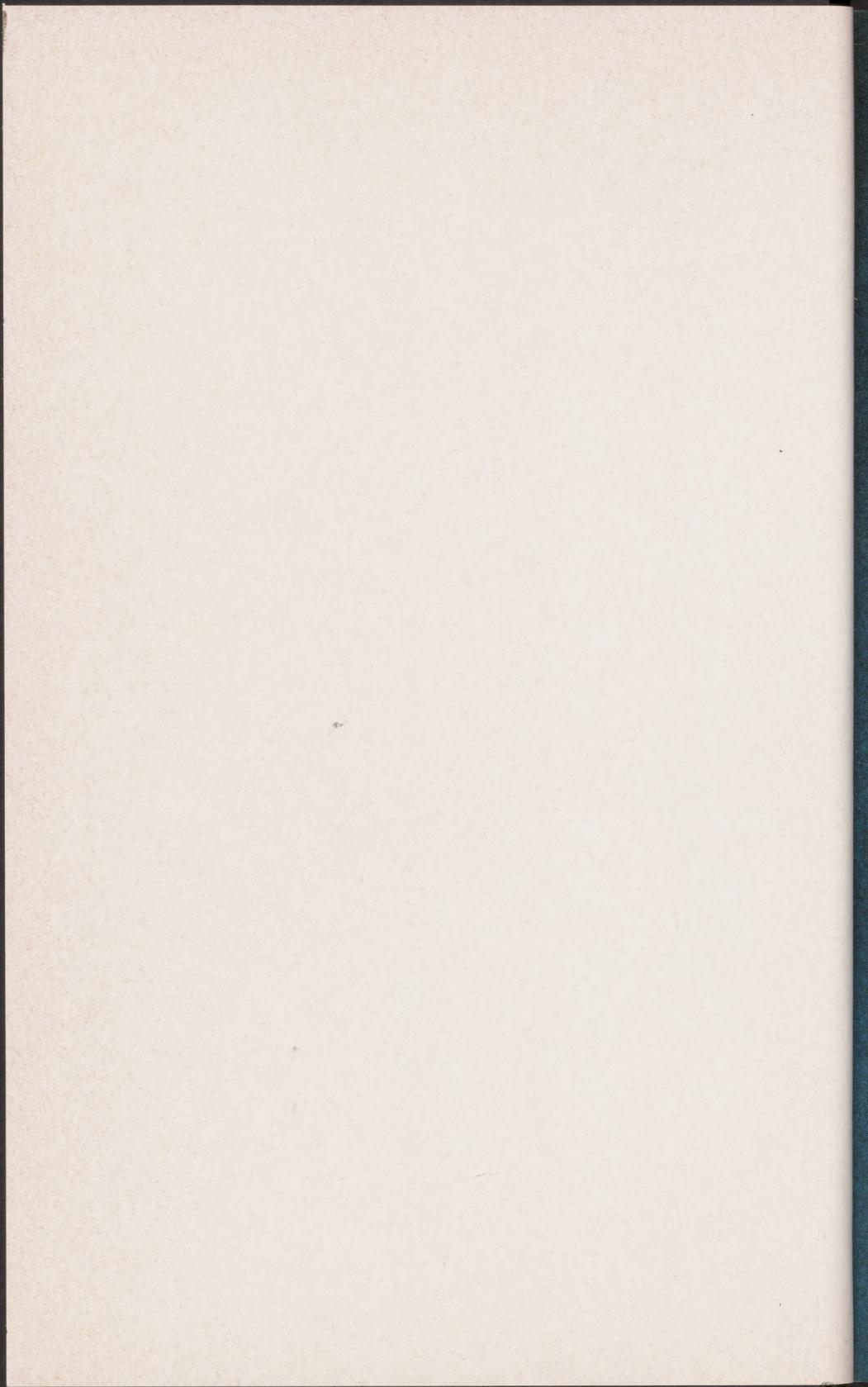
#### SPECIAL EVENTS

BOLSHOI BALLET	7/7	Swan Lake
	7/8	Swan Lake
	7/9	Highlights
	7/10	Highlights
	7/11	Swan Lake

ROMANIAN BALLET scheduled for 8 performances—CANCELLED

FESTIVAL POLYNESIA!      8/31,    9/1,    9/2,    9/3.

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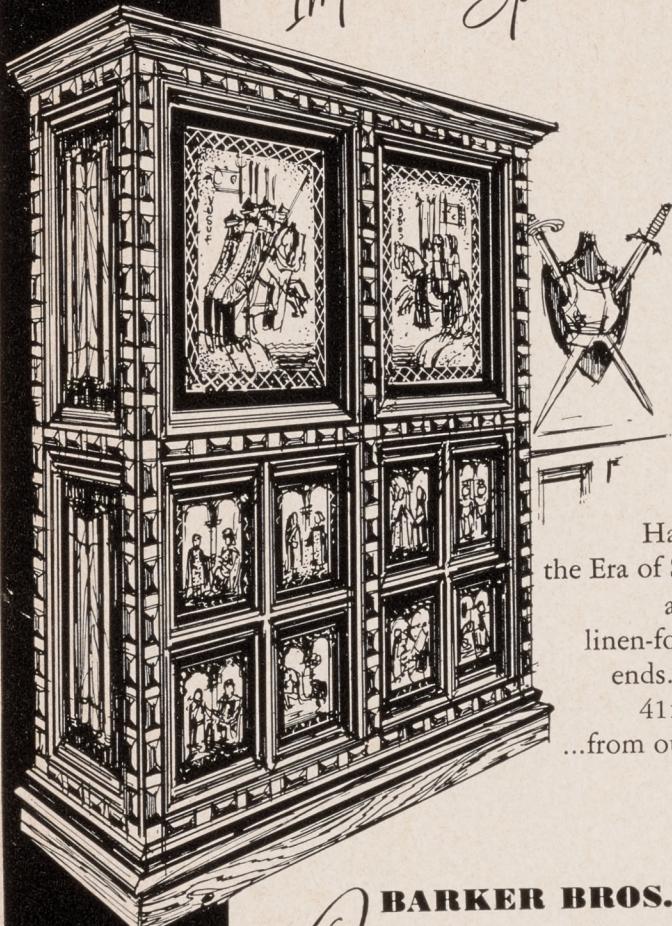
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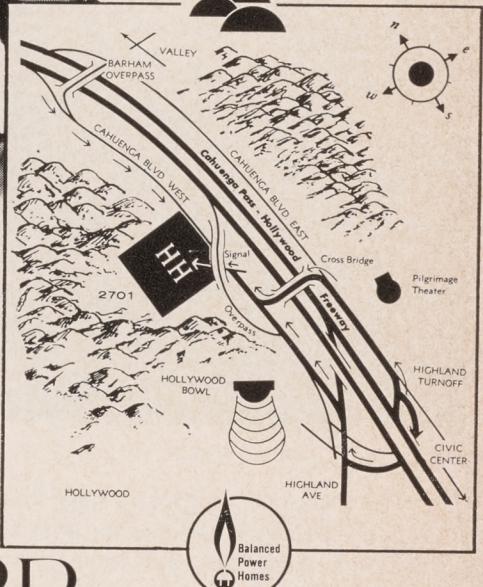
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# *The Bolshoi Ballet*

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# 1966 Season at Hollywood Bowl

Hollywood Bowl's forty-fifth season of *Symphonies Under the Stars* raises its lights on July 5th.

1966 stands to be another grand season in the Southland's summer showplace. It's a season with enormous appeal for those who have had the pleasure of many evenings of summer music, and for others who won't be able to resist their first visit to this world-known amphitheater.

The truly vintage year displays a parade of international conductors and soloists, the Los Angeles Philharmonic Orchestra and an array of artists that many will see for the first time as they make their American, West Coast, or Bowl debuts.

Here are just a few highlights of the musical pleasures in store for you:

\*Los Angeles Philharmonic Orchestra opens the season in its summer home on July 5th with Igor Stravinsky and Robert Craft conducting.

\*The Bolshoi Ballet will be seen in five exhilarating performances during the season's opening weeks.

\*The breathtaking Romanian Folk Ballet returns for eight performances. Last March this company thrilled capacity audiences at The Music Center and now comes to Hollywood Bowl in response to popular demand.

\*Yet a third international dance company! "Festival Polynesia!" will capture a taste of life (what a life!) on Hawaii, Fiji, Tahiti, Tonga, Samoa and other exotic Pacific spas of your dreams, in four performances late in August and September.

\*Los Angeles Philharmonic Orchestra will be heard under the batons of such internationally reputed conductors as

Thomas Schippers of the Met and New York Philharmonic, Kiril Kondrashin, Sweden's Sixten Ehrling of the Detroit Symphony, Vienna's Anton Paulik, Mexico's Carlos Chavez; Andre Previn, Arthur Fiedler of the Boston "Pops," Andre Kostelanetz, Henry Lewis, and Duke Ellington, among many others.

\*The feast of soloists includes baritone Robert Merrill, pianists Van Cliburn, Leonard Pennario, Andre Watts, Gary Graffman; that fabulous family of guitarists, The Romeros, with guest artist Laurindo Almeida; sopranos Leontyne Price, Marilyn Horne, Mary Costa, Gianna D'Angelo of the Met, Vienna and La Scala; Los Angeles' soprano Jean Fenn, Hilde Gueden and Phyllis Curtin; violinist Itzhak Perlman, and many more.

This season, the Thursday concerts take on an interesting "new look" — a lighter touch: Andre Kostelanetz conducts a *Spanish Promenade* with soprano Phyllis Curtin as soloist. Thomas Schippers conducts a special program of American works with pianist Andre Watts. The Romeros will bring you *Sounds of Guitars* as Lalo Schifrin conducts the Los Angeles Philharmonic.

Nine weeks of entertainment-packed programs include the Saturday "Pops" series devoted to the sounds and songs of George Gershwin, Rodgers and Hammerstein, Cole Porter, Irving Berlin, the Strauss waltz kings, Lerner & Loewe — all the music you love to hear in Hollywood Bowl.

And, there will be equally exciting Friday *Specials*: the Bolshoi and Romanian Folk Ballet; Andre Kostelanetz and the Los Angeles Philharmonic Or-

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chestra, an all star jazz night as well as an outstanding evening of folk music.

"Enthusiastic" best describes the people who are the Hollywood Bowl Association. The Bowl season involves generous and vital contributions of time and effort by civic-minded citizens from all over the Southland.

A fierce pride exists in the accomplishments of the Bowl during enormously successful seasons and during times of stress over the years since the day when a group of devoted Hollywood residents donated the property debt-free to Los Angeles County.

One group of these intrepid boosters is the Hollywood Bowl Volunteers — the women who carry the Bowl's message to the Southland and who are responsible for a great portion of its patronage. This season, Mrs. A. Raborn Phillips, Jr., is Chairman of the Bowl Volunteers. Her committees work closely with Hollywood Bowl Association President Dr. Norman Topping.

Each year the Volunteers mark as their first task the season ticket sale. Season ticket renewals are now being filled and season ticket subscriptions are being accepted. Subscriptions are avail-

able for (a) the Tuesday and Thursday *Symphonies Under the Stars* series, (b) for the Saturday "Pops" series, or (c) for a combination of the two.

High on the Volunteers' agenda is their *Bus-to-Bowl* program which enjoys wide public acceptance. As many as 20,000 concertgoers annually take advantage of this effortless way to come to the Bowl and enjoy a summer evening, and at group rates for tickets! It is not unusual for 1000 persons from a community to attend a Bowl performance via *Bus-to-Bowl*.

One of the most rewarding Volunteer projects is the annual Youth Concert, happily dubbed the *Popcorn Concert*. It takes place the morning of July 9 when James Guthrie conducts the Philharmonic for thousands of children.

*Sunday-at-the Bowl* is something new for your enjoyment — music and art for the whole family at no admission charge. Last year the County Department of Parks and Recreation and the Bowl co-sponsored the *Art Mart*. It was a tremendous success. This year, under County supervision, *Sunday-at-the-Bowl* presents non-professional bands, chamber ensembles, choral groups and jazz combos performing in picnic areas and on stage while artists and photographers exhibit their works along Pepper Tree Lane. The best in art will be judged, and winning artists will exhibit on concert nights. This festival of music and art will run every Sunday from June 5 to September 25 — except for July 3. For further information, telephone the County Department of Parks and Recreation, 749-6911, ext. 553.

There's no doubt. It's going to be a summer to enjoy to the fullest. Few places in the world present such a worthwhile summer musical entertainment — and just plain fun, for so little — as your Hollywood Bowl.

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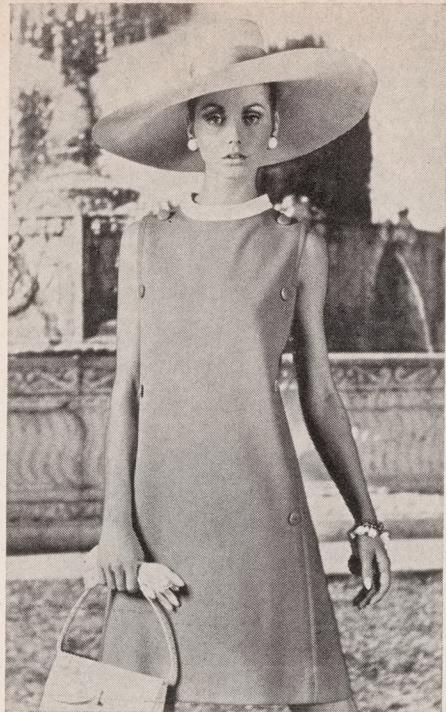
For going places, like a daily jaunt to the office or a trip around the world, for instance, knits are for all seasons, all occasions. They pack, they never need pressing, and they combine individual fashion flair with comfort as well as function.

Kimberly is a world-famous label for some of the smartest knitwear styles. Here's a jacket costume that teams an afternoon-into-evening sort of dress with a sleeveless bolero — and it's ready to make a smashing entrance wherever it appears. Tailored with welt seams, the high-waisted dress is casually buttoned on the shoulders and comes in colors like green sprout, short-stop red, white, star blue, and lemondrop.

The same colors (plus pink or beige) go into a side-buttoned A-line Kimberly dress flattered with a white ring collar that's especially chic with a simple chapeau and short white gloves.

Then there's a demi-fitted, double-vented tailleur from Vivo made in olive green with its own knitted blouse of pale blue, or Francesca's sophisticated day dress that bares shoulders and arms to a turtle-neck collar and outlines points of interest in red and navy pipings on white. They all swing with the mood of today's fast pace.

— Gay Hammond



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*Nutcracker* (*Waltz of the Flowers*, *Waltz Finale* and *Apotheosis*),  
*Eugene Onegin*, *Symphony No. 5* and *Serenade for Strings*.

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# Pipers Piping— Then and Now

by John Orlando Northcutt

Once upon a time on a July day in the 14th century, legend says, a pied piper lured all the children away from the village of Hamelin and into a mountain.

Once upon another time on a July morning in the 20th century — and this is no legend — thousands of children from many villages and towns were lured to Hollywood Bowl by the piping and fiddling and tooting and drumming of 105 musicians of the Los Angeles Philharmonic Orchestra.

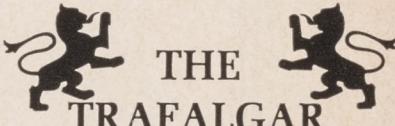
As in the legend of long ago the children were quite happy to be lured by the music. Five years ago children's concerts were revived in Hollywood Bowl. They had been given as early as 1922 and again in 1923 and 1936. Now they are billed as "Popcorn Concerts," and there is plenty popping, besides popcorn. The date this year is July 9 at 9:30 a.m.

In 1962, a conservative estimate set 6,000 as the total of tickets that would be required for the morning event. Ten thousand showed up! The number increased the next year, and last summer 13,000 cheering, applauding youngsters were on hand.

Hollywood Bowl Association Volunteers are the motive force behind the planning and promoting of the Popcorn Concert. Mrs. Herbert Philbrook, Jr. and Mrs. Fenton Taylor, Jr. are co-chairmen of the Children's Concert Committee. Handbills for the concert are distributed by the committee from Santa Barbara to Balboa and from Santa Monica to San Bernardino. The Los Angeles City School system spread the



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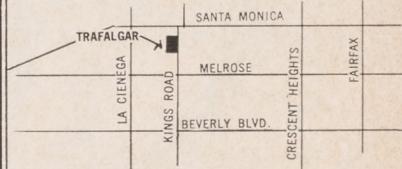
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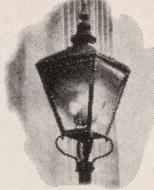


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CONTINUED FROM PAGE 13

good news through 30,000 leaflets, thanks to the cooperation of William Hartshorn, supervisor of music in the public schools.

First Hollywood Bowl concerts exclusively for children were given in the summer of 1922, Alfred Hertz, conductor. In 1923 Emil Oberhoffer conducted the Los Angeles Philharmonic in eight concerts: Wednesday and Saturday afternoons for four weeks. Oberhoffer, founder-conductor of the Minneapolis Symphony Orchestra, had scheduled children's concerts for all of his seasons there.

In 1935 "Uncle Ernest" Schelling conducted one of his famous concerts for children in the Bowl and flashed his musical slides on a large screen stretched across the shell. The slides were collected over many years by Schelling and depicted birthplaces and other interesting views of composers.

James K. Guthrie, conductor of the Philharmonic's winter series of Symphonies for Youth, will return to conduct the concert July 9. He made a tremendous hit last summer.

For his "Very Special Concert for the Young," Mr. Guthrie will conduct the following: Overture to Humperdinck's opera *Hansel and Gretel*, selections from the Oscar-winning *Sound of Music* by Richard Rodgers, "On the Trail," from Ferde Grofé's *Grand Canyon Suite*; and the "Popcorn Choral Society" will open up their vocal chords for lusty group singing.

A very special feature of the very special concert will be the Los Angeles Junior Ballet in *The Ugly Duckling*, and the concert will end with Victor Herbert's lively March from *Babes in Toyland*.

Everyone is welcome (young children or older children) to the Hollywood Bowl "Popcorn Concert."

\* \* \*



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*Conductors:* GENNADY ROZHDESTVENSKY, ALEXANDER KOPYLOV, KIRIL TIKHONOV

*Guest Conductor:* ARTHUR LIEF

*Soloists include:*

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EKATERINA MAXIMOVA NATALIA BESSMERTNOVA RIMMA KARELSKAYA

NINA SOROKINA MAYA SAMOKHVALOVA

NICOLAI FADEYEACHEV VLADIMIR VASILIEV VLADIMIR TIKHONOV

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WEDNESDAY EVENING, JUNE 22, 1966 AT 8:30 P.M.

# DON QUIXOTE

BALLET IN THREE ACTS, FIVE SCENES AND A PROLOGUE

*Music by*

LUDWIG MINKUS

*Libretto by*

ALEXANDER GORSKY, *based on the novel by MIGUEL CERVANTES*

*Choreography by*

MARIUS PETIPA, *revised by ALEXANDER GORSKY*

*New dances by KASYAN GOLEIZOVSKY and ROSTISLAV ZAKHAROV*

*Producer: ROSTISLAV ZAKHAROV*

*Designer: VADIM RINDIN*

*First Performance: BOLSHOI THEATRE, December 26, 1869*

## THE STORY

PROLOGUE: Don Quixote, having read many romances and books about chivalry, sets off on a voyage to make his name famous through feats of courage. He appoints his devoted Sancho Panza to be his armour-bearer. Sancho Panza is a sober man, not given to daydreaming.

ACT I: A festive atmosphere reigns in Barcelona. Kitri, daughter of the innkeeper Lorenzo, flirts with Basil, the barber, who is in love with her. Lorenzo, seeing them together, chases Basil away. He wants his daughter to marry a rich nobleman, Gamash; the barber is no match for her. But Kitri refuses.

At the height of the revelry, Don Quixote and his armour-bearer Sancho Panza ride into the square. Don Quixote sees the inn-keeper, decides that he is the lord of a castle and greets him with great respect. The inn-keeper returns Don Quixote's greetings in the same manner and invites him in. Sancho Panza remains in the square. Young people surround Sancho Panza, tease him, make him play blind man's bluff, and toss him high into the air. Don Quixote rushes to his armour-bearer's rescue.

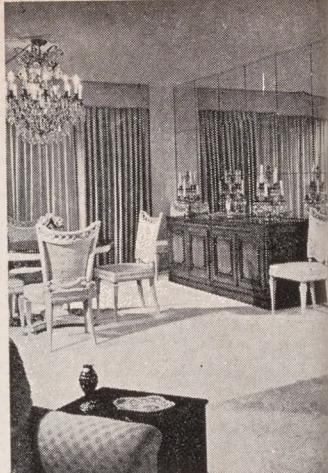
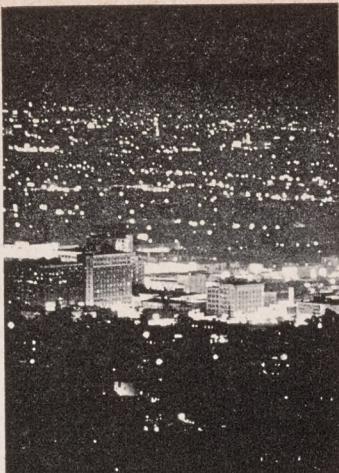
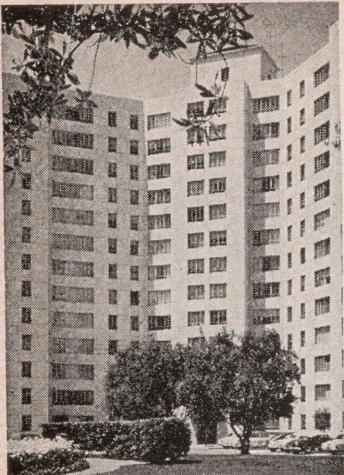
Don Quixote sees Kitri and believes her to be his fair Dulcinea whom he had seen in his dreams and whom he had chosen as his lady-love.

But Kitri is no longer there. She has run away with Basil. Lorenzo, Gamash and Don Quixote set off in search of her.

ACT II, SCENE I: Kitri and Basil are hiding inside the inn. Lorenzo, Gamash and Don Quixote reappear. Lorenzo wants to make an immediate announcement of Kitri's engagement to Gamash. Basil and Kitri devise a plan. He feigns suicide. Kitri sobs over the "dead body" of her beloved. Don Quixote, filled with noble indignation, rebukes the inn-keeper for his cruelty and threatening him with arms makes him consent to his daughter's marriage to the barber.

Basil leaps to his feet. He no longer needs to pretend he is "mortally wounded."

ACT II, SCENE II: A gypsy camp on a meadow near a windmill. A play is in progress. Don Quixote watches in great excitement and forgetting that this is only a play rushes towards the stage to protect the poor and the wronged with his arms. Then, seeing the windmills, he takes them for evil sorcerers whom he must kill.



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ACT II, SCENE III: Don Quixote and Sancho Panza are in a forest. It seems to Don Quixote that the woods are full of monsters, giants and fairies. He sees Dulcinea, the lady of his heart, surrounded by dryads and cupids.

Sancho Panza is asleep. He is awakened by the sound of the hunting horn. The Duke and Duchess are hunting, followed by their resplendent suite. Sancho Panza beseeches them to help his master who lives in a dream world. The noblemen welcome an opportunity to amuse themselves and invite Don Quixote to their castle.

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The festival continues. Don Quixote, sad and lonely, his dreams misunderstood, walks away with Sancho Panza.

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<i>Basil, The Barber</i>	VLADIMIR TIKHONOV
<i>Don Quixote</i>	PETR KHMUTOV
<i>Sancho Panza</i>	NICOLAI KHARITONOV
<i>Juanita</i> } <i>Kitri's girl friends</i>	{ NATALIA RYZHENKO
<i>Piccilia</i> }	{ IDA VASILIEVA
<i>Gamash, A Rich Nobleman</i>	ERIK VOLODIN
<i>A Street Dancer</i>	MAYA SAMOKHVALOVA
<i>The Toreador</i>	NICOLAI SIMACHEV
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<i>The Duke</i>	DMITRI BEGAK
<i>The Duchess</i>	TAMARA VETROVA
<i>The Inn Keeper</i>	VLADIMIR KOSHELEV
<i>The Queen of the Dryads</i>	RIMMA KARELSKAYA
<i>Three Dryads</i>	MAYA KRIUCHKOVA, LYDIA IVANOVA, XENIA SLEPUKHINA
<i>Four Dryads</i>	TATTANA DOMASHEVSKAYA, VALERIA KOKHANOVSKAYA, NATALIA POZNIAKOVA, NELI GOLOVINA
<i>Cupid</i>	ALLA SHCHERBININA
<i>Spanish Dance</i>	ELENA KHOLINA, GALINA POLONIK, NINA ZIUZINA
<i>The Jig</i>	ESFANDIAR KASHANI, FAINA KUZNETSOVA, ANATOLI SIMACHOV, SIMION KAUFMAN
<i>Gypsy Dance</i>	NATALIA KASATKINA
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<i>First Variation</i>	NINA SOROKINA
<i>Second Variation</i>	NATALIA TABORKO
<i>Conductor</i>	ALEXANDER KOPYLOV



Maya Plisetskaya as Kitri in Act I of *Don Quixote*

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THURSDAY EVENING, JUNE 23, 1966 AT 8:30 P.M.

# DON QUIXOTE

BALLET IN THREE ACTS, FIVE SCENES AND A PROLOGUE

*Music by*

LUDWIG MINKUS

*Libretto by*

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*Choreography by*

MARIUS PETIPA, *revised by* ALEXANDER GORSKY

*New dances by* KASYAN GOLEIZOVSKY *and* ROSTISLAV ZAKHAROV

*Producer:* ROSTISLAV ZAKHAROV

*Designer:* VADIM RINDIN

*First Performance:* BOLSHOI THEATRE, December 26, 1869

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The festival continues. Don Quixote, sad and lonely, his dreams misunderstood, walks away with Sancho Panza.

CONTINUED ON PAGE 26

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<i>Don Quixote</i>	PETR KHOMUTOV
<i>Sancho Panza</i>	NICOLAI KHARITONOV
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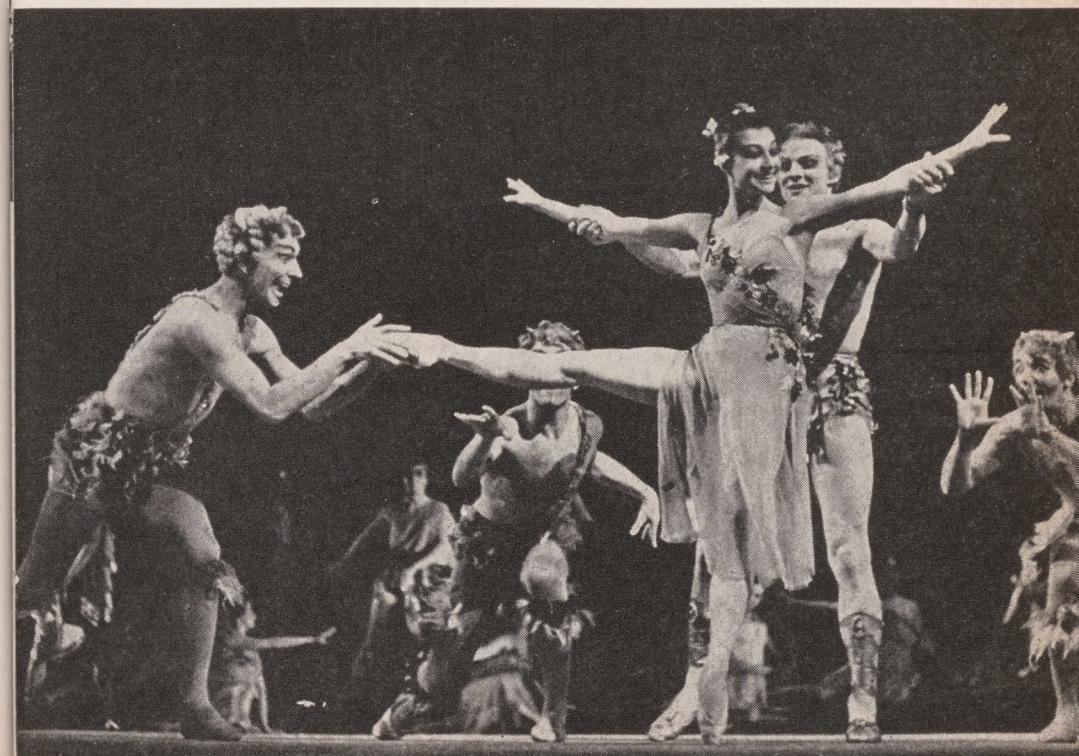
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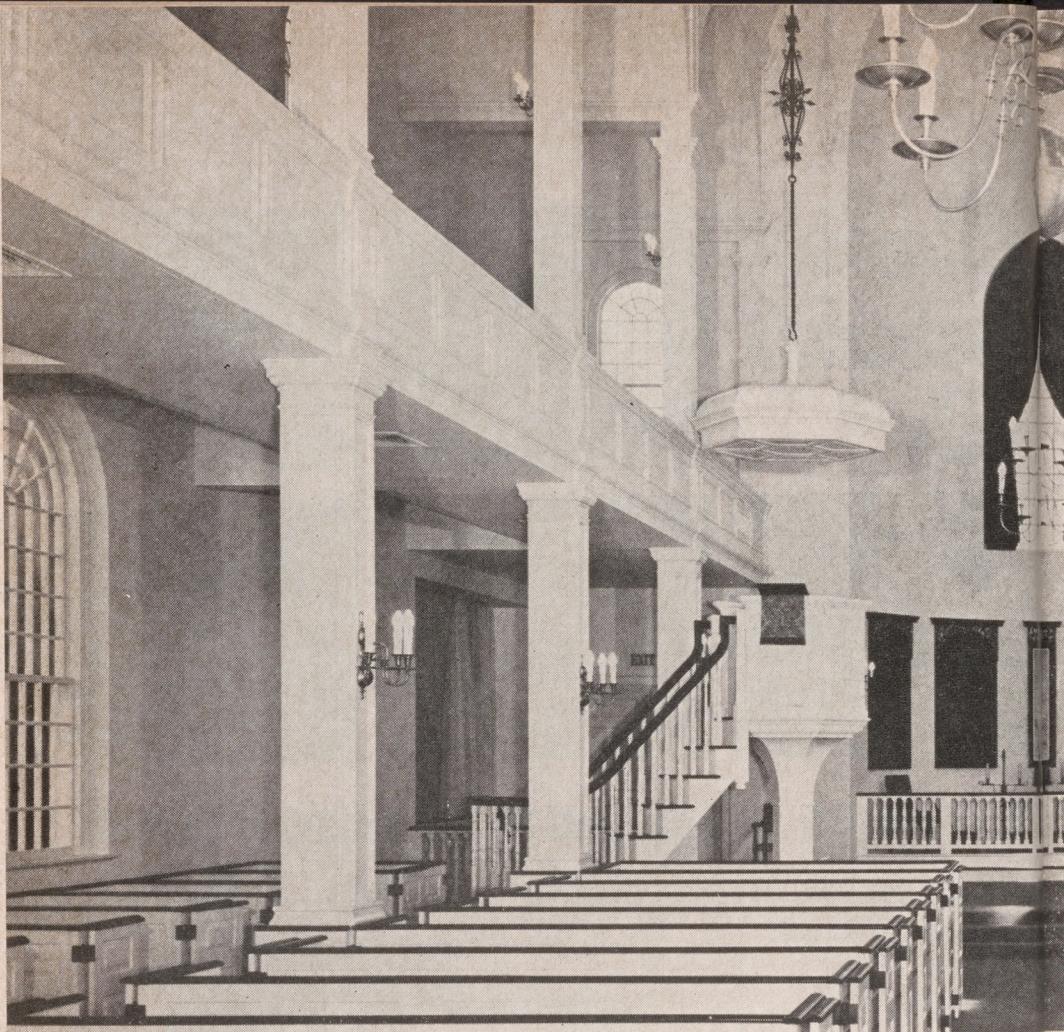
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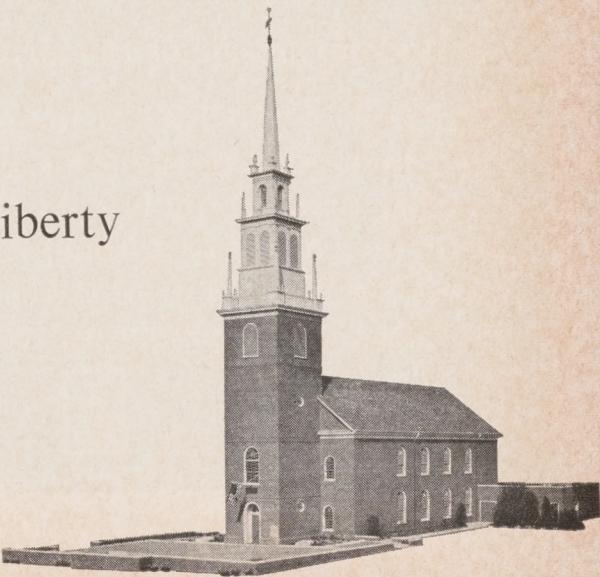
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FRIDAY EVENING, JUNE 24, 1966 AT 8:00 P.M.

# SWAN LAKE

BALLET IN FOUR ACTS

*Music by PIOTR ILICH TCHAIKOVSKY*

*Libretto by VLADIMIR BEGITCHEV and VASILY GELTSER*

*Choreography by*

ALEXANDER GORSKY (Acts I, II, III) and ASAFA MESSERER (Act IV)

*Designer: SIMON VIRSALADZE*

## SYNOPSIS

### ACT I

Young people are making merry on the lawn in front of the castle of the Princess. The comic performance of the jester is succeeded by the dances of the girls and their partners. At the height of the festivities, the Princess Mother arrives. She tells her son, Prince Siegfried, that at the ball arranged for the following day, he must choose his bride from among the girls invited for the occasion. Her words find no response in Siegfried's heart, for it is still free from any ties.

Twilight falls. The young people drift apart. Siegfried is sad; he is loathe to part with his free life in the circle of his friends; and at the same time he has before him the vision of the girl who could win his love. But where is that girl?

The idle chatter of Siegfried's friends cannot hold his attention which is finally drawn to a flock of swans floating on the lake. Siegfried decides to hunt them.

TO BE FOLLOWED IMMEDIATELY BY

### ACT II

Siegfried follows the swans through a dense forest, to the shore of a lake. The ruins of a gloomy castle tower over the water.

Climbing ashore, the swans turn around in a slow reel. Siegfried's attention is attracted by a beautiful white swan which he sees suddenly transformed into a beautiful maiden. The girl confides to Siegfried the secret of the evil spell which weighs upon her and her friends.

Transformed into swans by the evil magician, Rothbart, they can reappear in human shape only at night near these ruins. Deeply moved by the sad story of the swan-girl Odette, Siegfried prepares to kill the magician. No, says Odette sadly, that will not break the spell. Only the selfless love of a youth, who has never before vowed love to anybody, can remove the curse. Full of love for Odette, Siegfried swears everlasting faithfulness to her.

Rothbart, who lives in the ruins of the castle, overhears the conversation between Odette and Siegfried.

Day breaks. The girls must become swans again. Siegfried, convinced of the strength and constancy of his feeling, is determined to free Odette from the magician's power.

INTERMISSION

# GEORGE ZORITCH

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## ACT III

A ball in the Castle. Siegfried's mother indicates he is to choose a bride from the maidens present. But all of Siegfried's feelings and thoughts are for Odette. Only to please his mother does he invite the maidens to dance with him. Suddenly, a fanfare is heard. New guests arrive. Rothbart, the magician, appears in disguise. With him is his daughter, Odile. The prince is struck by her amazing likeness to Odette. He takes Odile by the hand and escorts her into the palace garden. Rothbart charms the Queen who, flattered, invites him to sit beside her on the throne. Guests from foreign lands dance, and the Prince and Odile return. They dance together, revealing the cunning of Odile and the infatuation of the Prince. Under her spell he declares his love for Odile and proclaims that he has chosen her as his bride. The evil magician is triumphant. With malicious laughter, pointing at Odette who appears in the background, the magician and Odile vanish. The shaken Prince realizes he has been deceived. In despair he leaves the ball and runs to the lake of his beloved Odette.

## INTERMISSION

## ACT IV

On the shore of the darkened lake, Odette, overcome by grief, tells her friends of Siegfried's apparent betrayal. The swan-maidens despair. Their hope of freedom has gone forever. Siegfried rushes in begging forgiveness of Odette for his unwitting betrayal of her. In the castle he had mistaken Odile for Odette and it was to her, Odette, that his vow was made. Rothbart, who overhears this declaration, is enraged. A storm breaks, but nothing can separate Odette and Siegfried. At last Rothbart challenges the Prince but perishes in the combat. His spells are broken. Surrounded by her friends, Odette and Siegfried look with joy at the first rays of the rising sun.

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## THE CAST

*Odette-Odile*

MAYA PLISETSKAYA

*Prince Siegfried*

NICOLAI FADEYECHEV

*Rothbart, The Evil Magician*

VLADIMIR LEVASHEV

*The Jester*

VLADIMIR KOSHELEV

*The Princess Mother*

TAMARA VETROVA

*The Prince's Tutor*

ERIK VOLODIN

*Three Swans*

IDA VASILEVA, NATALIA TABORKO,

*Four Cygnets*

LYDIA IVANOVA

*The Brides*

NATALIA POZNIKOVA, NELI GOLOVINA,

*Dances ACT I:*

LILIA SHUVALOVA, ALLA SHCHERBININA

*Pas de Trois*

XENIA SLEPUKHINA, LYDIA IVANOVA,

MAYA KRIUCHKOVA, NINA SOROKINA,

TATIANA DOMASHEVSKAYA,

NATALIA POZNIKOVA

*Dances — ACT III:*

MAYA SAMOKHVALOVA,

*Spanish Dance*

RIMMA KARELSKAYA, VALERY LAGUNOV

*Neapolitan Dance*

LARISA DMITRIEVA, ELENA KHOLINA,

*Hungarian Dance*

SIMON KAUFMAN, ANATOLI SIMACHEV

*The Mazurka*

FAINA KUZNETSOVA, VALERY LAGUNOV

NATALIA KASATKINA, GERMAN SITNIKOV

ALLA BOGUSLAVSKAYA,

NATALIA RYZHENKO, PETER KHOMUTOV,

NICOLAI SIMACHEV

*Conductor*

KIRIL TIKHONOV



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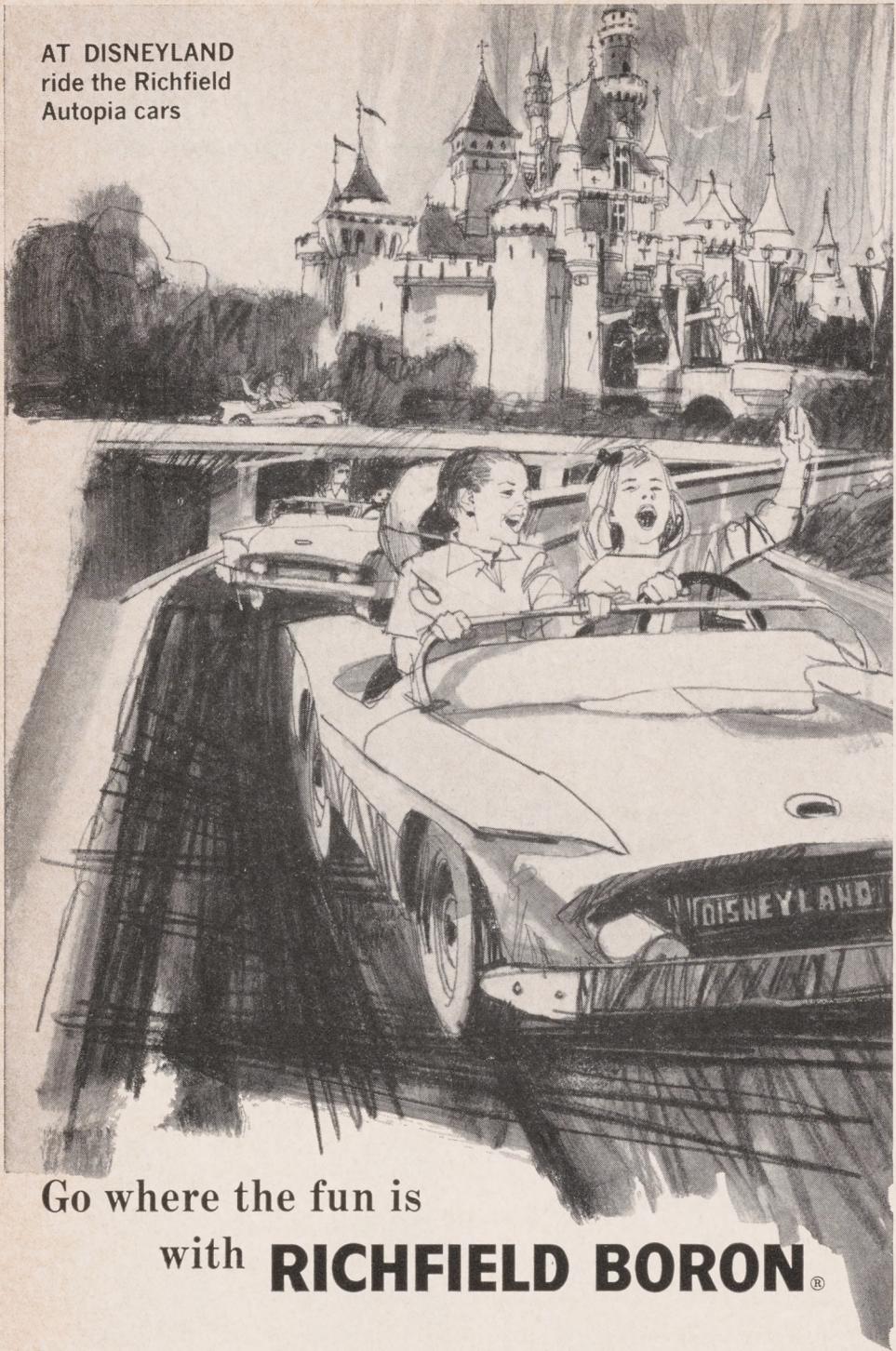
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SATURDAY EVENING, JUNE 25, 1966 AT 8:30 P.M.

# GISELLE

BALLET IN TWO ACTS

*Music by*

ADOLPHE ADAM

*Choreography by*

JEAN CORALLI, JULES PERROT, and MARIUS PETIPA

*revised by LEONID LAVROVSKY*

*Scenario by*

THEOPHILE GAUTIER, on a theme of HEINRICH HEINE,

V. SAINT-GEORGE and JEAN CORALLI

*World Premiere: PARIS, June 28, 1841*

*First Performance, THE BOLSHOI THEATRE, November 25, 1843*

*Designer: B. I. VOLKOV*

## SYNOPSIS

### ACT I: *A Village in the Hills*

Count Albert has fallen in love with a peasant girl, Giselle, but she is in ignorance of his rank and believes him to be a simple villager staying in a nearby cottage. Giselle has another suitor, Hilarion, a gamekeeper, who is suspicious and jealous of Albert.

Albert arrives to court Giselle. The young lovers are interrupted by Hilarion, who warns Giselle against trusting this unknown admirer, but Giselle will not heed him, and Albert drives Hilarion away.

The sound of horns announces the arrival of a hunting party, among which is Albert's betrothed, Princess Bathilde, and her father, the Duke of Courland. By chance they are seeking rest and refreshment in the village, and, Bathilde, charmed by the innocence and beauty of Giselle, gives her a necklace. When the hunting party retires, the peasants begin the vintage celebrations, but Hilarion has meanwhile searched Albert's cottage and discovered his sword, proof of his real identity. At the height of the festivities, he unmasks Albert. Giselle is shattered by her lover's deception. The shock drives her mad, and then, heart-broken, she dies.

INTERMISSION

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ACT II: *Giselle's tomb in a forest*

Hilarion enters in sorrow searching for Giselle's tomb, but he is frightened away by the approach of the Wilis. These are the ghosts of betrothed girls, fond of dancing, who have died on the eve of their wedding; arising at night from their tombs, they will dance to death any man they encounter. Myrtha, the Queen of the Wilis, summons Giselle from her tomb and initiates her into their order, but the Wilis disperse at the arrival of Albert and his page, who are seeking Giselle's grave. As Albert grieves at the tomb, Giselle appears; unbelieving, he tries to catch her, but she eludes his grasp. Hilarion enters, pursued by the Wilis, who drive him to his death in the lake and then surround Albert, whom Myrtha condemns to dance until he dies. He begs Myrtha for mercy, and Giselle pleads for him, but the Queen is adamant, and as Albert dances, Giselle tries to sustain him with her love. Dawn breaks; daylight puts an end to the Wilis power and they disappear, leaving Albert to take a last farewell of Giselle.

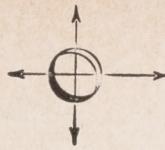
THE CAST

<i>Giselle</i>	EKATERINA MAXIMOVA
<i>Count Albert</i>	NICOLAI FADEYEACHEV
<i>Berthe, Giselle's Mother</i>	MILITSA SUKHINICH
<i>The Duke of Courland</i>	ERIK VOLODIN
<i>Arms Bearer, Friend of Albert</i>	ALEXANDER LAVRENIUK
<i>Princess Bathilde</i>	NATALIA KASATKINA
<i>Hilarion, The Game Keeper</i>	VLADIMIR LEVASHEV
<i>Friends of Giselle</i>	TATIANA DOMASHEVSKAYA, VALERIA KOKHANOVSKAYA, LYDIA IVANOVA, NATALIA RYZHENKO, MAYA KRIUCHKOVA, NATALIA POZNIAKOVA MAYA SAMOKHVALOVA NATALIA TABORKO, IDA VASILIEVA NINA SOROKINA, VALERY LAGUNOV
<i>Conductor</i>	KIRIL TIKHONOV





Natalia Bessmertnova as Giselle, Act I



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SUNDAY MATINEE, JUNE 26, 1966 AT 2:30 P.M.

## RAYMONDA

ACT III

*Music by*

ALEXANDER GLAZOUNOV

*Choreography by*

MARIUS PETIPA revised by ALEXANDER GORSKY

*First Performance: January 19, 1898 at the MARYINSKY THEATRE*

*First performance by THE BOLSHOI: January 23, 1900*

These divertissements are from the last act of *Raymonda*. The ballet tells the story of Raymonda who is engaged to Jean de Brienne, a knight who is off fighting in the Crusades. While he is away, Raymonda wards off the advances of Abderakhman, a too-ardent Saracen sheik. Jean de Brienne returns in the nick of time and kills him. In Act III, everyone celebrates as Raymonda and Jean get married. Naturally all the celebrants are gifted dancers and the result is a sparkling series of divertissements.

*Grand Pas*

MAYA PLISETSKAYA, NICOLAI FADEYEACHEV,  
VLADIMIR TIKHONOV, RIMMA KARELSKAYA,  
VLADIMIR VASILIEV, MIKHAIL LAVROVSKY,  
MAYA SAMOKHVALOVA, NATALIA TABORKO,  
MAYA KRIUCHKOVA, IDA VASILIEVA,  
LYDIA IVANOVA, NATALIA RYZHENKO,  
XENIA SLEPUKHINA, EVGENI GUBIN,  
ALEXANDER PLISETSKY, VICTOR SMIRNOV,  
PETR KHMUTOV

*Hungarian Dance*

ELENA KHOLINA, LARISA DMITRIEVA,  
SIMION KAUFMAN, GERMAN SITNIKOV

*Mazurka*

ALLA BOGUSLAVSKAYA, GERMAN SITNIKOV

*Conductor*

ALEXANDER KOPYLOV

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## IVAN SUSSANIN

POLONAISE AND KRAKOWIAK

*Music by*

MIKHAIL GLINKA

*Choreography by*

ROSTISLAV ZAKHAROV

ALLA BOGUSLAVSKAYA, FAINA KUZNETSOVA, LARISA DMITRIEVA,  
NATALIA KASATINA, ERIK VOLODIN, VLADIMIR LEVASHEV, NICOLAI  
SIMICHEV, DIMITRI BEGAK, and the COMPANY.

## DVORAK MELODY

*Music by*

ANTON DVORAK

*Choreography by*

KASYAN GOLEIZOVSKY

NATALIA BESSMERTNOVA and ALEXANDER LAVRENIUK

## TARAS BULBA

GOPAK

*Music by*

VASILY SOLOVIEV-SEDOI

*Choreography by*

ROSTILAV ZAKHAROV

VLADIMIR KOSHELEV

## GLUCK MELODY

*Music by*

CHRISTOPH GLUCK

*Choreography by*

ASAFA MESSERER

EKATERINA MAXIMOVA and VLADIMIR VASILIEV

## WALTZ

*Music by*

DUNAYEVSKY

*Choreography by*

ALEXANDER LAPURI

LIUDMILLA VLASOVA and STANISLAV VLASOV

## THE FLAMES OF PARIS

PAS DE DEUX

*Music by*

BORIS ASAIEV

*Choreography by*

VASIL VAINONEN

NINA SOROKINA and YURI VLADIMIROV

## THE DYING SWAN

*Music by*

SAINT-SAENS

MAYA PLISETSKAYA

*Conductors*

KIRIL TIKHONOV and ALEXANDER KOPYLOV

INTERMISSION

## WALPURGIS NIGHT

SCENE FROM ACT V OF "FAUST"

*Music by*

CHARLES GOUNOD

*Choreography by*

LEONID LAVROVSKY

<i>Bacchante</i>	MAYA SAMOKHVALOVA
<i>Acteon</i>	MIKHAIL LAVROVSKY
<i>Bacchus</i>	DMITRI BEGAK
<i>Pan</i>	ESFANDIAR KASHANI
<i>Nymphs</i>	NATALIA TABORKO, IDA VASILIEVA, LYDIA IVANOVA
<i>Satyrs</i>	VALERY ANTONOV, BORIS BARONOVSKY, SIMION KAUFMAN, ALEXANDER KHOLFIN

*Conductor* ALEXANDER KOPYLOV

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A scene from Act II of *The Nutcracker*

MONDAY EVENING, JUNE 27, 1966 AT 8:30 P.M.

# THE NUTCRACKER

BALLET IN TWO ACTS

*Music by PIOTR ILICH TCHAIKOVSKY*

*Libretto by MARIUS PETIPA, edited by YURI GRIGOROVICH*

*Based on a Fairy Tale by ERNST THEODOR AMADEUS HOFFMANN*

*Choreography by YURI GRIGOROVICH*

*Designer: SIMON VIRSALADZE*

*First Performance: MARYINSKY THEATRE, December 6, 1892*

*First Performance of New Production by THE BOLSHOI BALLET, March 12, 1966*

## ACT I

A small town in Germany, Christmas Eve. Guests are streaming into the home of Marie's parents. Marie's godfather — The Doll-Master, is hurrying there too, he is carrying a doll — The Nutcracker.

In Marie's home the guests are delighted by the sight of the Christmas tree decorated with toys, dolls and candles. The Doll-Master shows his mechanical dolls — Harlequin, Columbine, the Devil and the She-Devil. Marie asks him to give her these toys but they have been carried away. Only The Nutcracker remains in the hands of the Doll-Master. Marie likes the Nutcracker but her brother grabs the toy away from her, swings it around and breaks it. The Master tries to repair the doll, seeks to console Marie and meanwhile her brother and the boys tease her. They even try to frighten her — put on masks which look like heads of mice. Marie is oblivious to everything. All her thoughts are with The Nutcracker. Guests dance the last ceremonial *Gross-Vater* and leave.

At night Marie steals into the room where The Nutcracker is lying under the Christmas tree. The empty room, flooded with moonlight, no longer looks like the familiar drawing-room. Marie takes The Nutcracker into her arms and rocks herself to sleep. Suddenly The Doll-Master appears above her and everything around her is transformed. The walls of the room move and spread apart; the chairs and the Christmas tree become huge, as well as the toys. From under the floor huge mice jump out. They rush upon the tree to plunder and destroy it. The Nutcracker has also grown. He leads his tin soldiers into an attack against the Mice. But the Mice outnumber the Soldiers. The Soldiers waver and flee. The Nutcracker, alone, faces a whole pack of Mice. Then the Doll-Master hands Marie a burning candle. She throws it at the mice and they scamper away, frightened by the light. Marie runs towards The Nutcracker. Now she sees before her not a doll but a fair youth. The Dolls thank Marie for the rescue of The Nutcracker.

\* \* \*

The walls of the room disappear. The top of the tree rises even higher. Now it almost touches the sky. Snow begins to fall. Snowflakes twirl around Marie and The Nutcracker. They draw Marie and The Nutcracker into their round dance. Marie and The Nutcracker are attracted to the twinkling star on top of the tree. They get into a magic boat and sail towards it. The dolls follow them. The King of Mice threatens the receding figures.

INTERMISSION

## ACT II

While Marie, The Nutcracker and the Dolls glide through the Christmas-tree Kingdom, the Mice and their King unobtrusively creep after them. The Wizard — The Doll-Master — appears before them; he moves aside the branches of the tree and Marie and the Nutcracker see that they have almost reached the top of the enchanted tree. Suddenly the Mice catch up with them. The Nutcracker again attacks the enemy. The King takes flight, pursued by The Nutcracker, his sword drawn. Marie and the Dolls await the outcome of the battle in terror. The Nutcracker defeats his enemy.

The Dolls are jubilant over the victory; the Christmas tree and the burning candles come to life. Marie and The Nutcracker celebrate their wedding.

But . . . all this is merely a dream. Day succeeds night and dispels its fancies. Marie wakes up and sits under the Christmas tree — The Nutcracker in her arms.

## THE CAST

<i>Marie</i>	EKATERINA MAXIMOVA
<i>The Nutcracker-Prince</i>	VLADIMIR VASILIEV
<i>The Nutcracker-Doll</i>	ALLA SHCHERBININA
<i>Master of the Dolls</i>	VLADIMIR LEVASHEV
<i>The Host</i>	ERIK VOLODIN
<i>The Hostess</i>	TAMARA VETROVA
<i>Marie's Brother</i>	LIUBOV SEROVA
<i>The King of Mice</i>	GERMAN SITNIKOV
<i>Dolls:</i>	
<i>    Harlequin</i>	VLADIMIR KOSHELEV
<i>    Columbine</i>	NATALIA POZNIKOVA
<i>    She-Devil</i>	FAINA KUZNETSOVA
<i>    Devil</i>	BORIS BARANOVSKY
<i>    Spanish Dolls</i>	ELENA KHOLINA, SIMION KAUFMAN
<i>    Indian Dolls</i>	NATALIA KASATKINA, ANATOLY SIMACHEV
<i>    Chinese Dolls</i>	ELMIRA KOSTERINA, ESFANDIAR KASHANI
<i>    Russian Dolls</i>	FAINA KUZNETSOVA, BORIS BARANOVSKY
<i>The Shepherd and Shepherdess</i>	NATALIA POZNIKOVA, VALERY LAGUNOV
<i>    The Waltz</i>	TATIANA DOMASHEVSKAYA, VALERIA KOKHANOVSKAYA, LYDIA IVANOVA, NATALIA RYZHENKO, IDA VASILIEVA, NATALIA TABORKO, ANATOLY OZHERELIOV, EVGENY GUBIN, BORIS MYAGKOV, ALEXANDER PLISETSKY, PETR KHOMUTOV, VLADIMIR KOSHELEV
<i>Conductor</i>	ALEXANDER KOPYLOV

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TUESDAY EVENING, JUNE 28, 1966 AT 8:30 P.M.

# THE NUTCRACKER

BALLET IN TWO ACTS

*Music by PIOTR ILICH TCHAIKOVSKY*

*Libretto by MARIUS PETIPA, edited by YURI GRIGOROVICH*

*Based on a Fairy Tale by ERNST THEODOR AMADEUS HOFFMANN*

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*Designer: SIMON VIRSALADZE*

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The walls of the room disappear. The top of the tree rises even higher. Now it almost touches the sky. Snow begins to fall. Snowflakes twirl around Marie and The Nutcracker. They draw Marie and The Nutcracker into their round dance. Marie and The Nutcracker are attracted to the twinkling star on top of the tree. They get into a magic boat and sail towards it. The dolls follow them. The King of Mice threatens the receding figures.

INTERMISSION

## ACT II

While Marie, The Nutcracker and the Dolls glide through the Christmas-tree Kingdom, the Mice and their King unobtrusively creep after them. The Wizard — The Doll-Master — appears before them; he moves aside the branches of the tree and Marie and the Nutcracker see that they have almost reached the top of the enchanted tree. Suddenly the Mice catch up with them. The Nutcracker again attacks the enemy. The King takes flight, pursued by The Nutcracker, his sword drawn. Marie and the Dolls await the outcome of the battle in terror. The Nutcracker defeats his enemy.

The Dolls are jubilant over the victory; the Christmas tree and the burning candles come to life. Marie and The Nutcracker celebrate their wedding.

But . . . all this is merely a dream. Day succeeds night and dispels its fancies. Marie wakes up and sits under the Christmas tree — The Nutcracker in her arms.

## THE CAST

<i>Marie</i>	NINA SOROKINA
<i>The Nutcracker-Prince</i>	MIKHAIL LAVROVSKY
<i>The Nutcracker-Doll</i>	ALLA SHCHERBININA
<i>Master of the Dolls</i>	VLADIMIR LEVASHEV
<i>The Host</i>	ERIK VOLODIN
<i>The Hostess</i>	TAMARA VETROVA
<i>Marie's Brother</i>	LIUBOV SEROVA
<i>The King of Mice</i>	GERMAN SITNIKOV
<i>Dolls:</i>	
<i>    Harlequin</i>	VLADIMIR KOSHELEV
<i>    Columbine</i>	NATALIA POZNIKOVA
<i>    She-Devil</i>	FAINA KUZNETSOVA
<i>    Devil</i>	BORIS BARANOVSKY
<i>Spanish Dolls</i>	ELENA KHOLINA, SIMION KAUFMAN
<i>Indian Dolls</i>	NATALIA KASATKINA, ANATOLY SIMACHEV
<i>Chinese Dolls</i>	ELMIRA KOSTERINA, ESFANDIAR KASHANI
<i>Russian Dolls</i>	FAINA KUZNETSOVA, BORIS BARANOVSKY
<i>The Shepherd and Shepherdess</i>	NATALIA POZNIKOVA, VALERY LAGUNOV
<i>The Waltz</i>	TATIANA DOMASHEVSKAYA, VALERIA KOKHANOVSKAYA, LYDIA IVANOVA, NATALIA RYZHENKO, IDA VASILIEVA, NATALIA TABORKO, ANATOLY OZHERELIOV, EVGENY GUBIN, BORIS MYAGKOV, ALEXANDER PLISETSKY, PETR KHOMUTOV, VLADIMIR KOSHELEV
<i>Conductor</i>	ALEXANDER KOPYLOV



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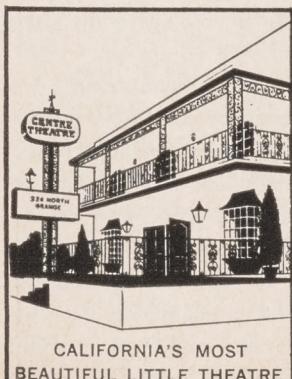
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Assistant Stage Manager . . . . .	Anatoly Pavlinov
Stage Director . . . . .	Victor Zavitayev
Chief Carpenter . . . . .	Alexander Malashniekov
Carpenter . . . . .	Vitaly Kolosinsky
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Wardrobe Mistress . . . . .	Nadezhda Prostiakova
Wardrobe Assistants . . . . .	Anna Zaitseva, Anna Lagunova, Anna Orlova
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Manager . . . . .	Mikhail Lakhman

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Our REGULAR CUSTOMERS, who order either season tickets or single performance tickets by mail well in advance of performances, have first choice. These people begin making Bowl plans when they receive announcements of the season's attractions in the mail. If you buy tickets at the ticket offices in person, we have no way of telling whether or not you are a regular customer. If you buy by mail, we put you on our mailing list and keep you on it as long as your patronage continues.

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3. YOU CAN BUY TICKETS AT THE HOLLYWOOD BOWL TICKET OFFICE. Tickets usually go on sale there in mid-June for the entire season. If you need ticket information, we can give you better service if you call between 9:00 and 10:00 in the morning or after 2:30 in the afternoon. The number is 469-3151.

4. YOU ALSO CAN BUY TICKETS AT 195 TICKET OFFICES throughout the Southland. Bowl tickets usually go on sale, at box office prices, two weeks in advance of the performance at the 65 AUTOMOBILE CLUBS OF SOUTHERN CALIFORNIA OFFICES throughout the Southland. They can be purchased both by club members and non-members. These Auto Club tickets give you immediate admission to the Bowl.

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Your patronage not only is appreciated, it is among the most important reasons why we present the annual Hollywood Bowl season. But sometimes good things can be a problem — as when you and thousands of others all want to see the same attractions, even on the same night! Then tickets become scarce. At such times, we cannot quote ticket prices, because by the time you get to the ticket office, tickets at a given price might not be available. We sometimes even have difficulty answering all of your telephone calls. We try to handle these peak loads and regret that, even in the spacious Hollywood Bowl, there are just so many seats.

Your understanding of these little known facts about tickets, your cooperation — and sometimes your patience — will help us provide convenient ticket service. Thank you for your patronage. We hope you return often.

— Hollywood Bowl



## DINING OUT

THE EGG AND THE EYE  
5814 Wilshire - 939-2141

New restaurant *cum* art gallery (crafts and ethnic arts), opposite the County Museum, which dramatizes the "egg" with 25 varieties of exotic omelettes, utilizing everything from spinach to salmon with sour cream. Soup, fruit, cheese, imported beer and wine also on menu. Steak *au poivre* with Russian potatoes is added for supper, served till midnight.

L'AUBERGE  
7574 Sunset - 876-1120

A small restaurant of charm and warmth with very nearly the best French cuisine and wines in town, featuring superlative provincial dishes such as *Poulet Grandmère* and fresh trout stuffed with shrimps and crab. The decor has a kind of tri-color verve, and you dine intimately at banquets in the dining room or round-tables in the "wine-cellar" bar — to the strains of accordion music.

WESTWOOD TOWER CLUB  
1100 Glendon - 479-3704

On the 21st floor of the Westwood Tower office building. With no-nonsense masculine decor, black-stockinged waitresses, and piano bar, the club caters to the electronic brain crowd at lunch and a family-businessman crowd at cocktails and dinner. The food is simple (steak and lobster), the prices moderate. For those who like unpretentious atmosphere with a fabulous view.

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8401 Sunset - 656-4101

Gene Autry's latest innovation, atop his 14-story Hotel Continental, is a Sunset Strip supper-club for adults — no teenagers, no frugging, no LSD. Decorated in sophisticated style, it offers a delicious buffet, dancing to the smooth, nostalgic music of Frankie Ortega's Trio, and a glassed-in vista of the far-flung city lights. —A.W.

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